

# THE RCM MAGAZINE



Volume  
XLI

1945

Number  
3



# PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1945

---

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

## First Week

## Seventh Week

WEDNESDAY, OCT. 31, at 5 p.m.  
Chamber Concert

## Second Week

WEDNESDAY, SEPT. 26, at 5 p.m.  
Chamber Concert

## Eighth Week

WEDNESDAY, NOV. 7, at 5 p.m.  
Chamber Concert

## Third Week

WEDNESDAY, OCT. 3, at 5 p.m.  
Chamber Concert

## Ninth Week

WEDNESDAY, NOV. 14, at 5 p.m.  
Dramatic

## Fourth Week

WEDNESDAY, OCT. 10, at 5 p.m.  
Chamber Concert

## Tenth Week

WEDNESDAY, NOV. 21, at 5 p.m.  
Chamber Concert

## Fifth Week

TUESDAY, OCT. 16, at 5 p.m.  
Second Orchestra  
WEDNESDAY, OCT. 17, at 5 p.m.  
Chamber Concert

## Eleventh Week

TUESDAY, NOV. 27, at 5 p.m.  
Second Orchestra  
WEDNESDAY, NOV. 28, at 5 p.m.  
Opera Repertory

## Sixth Week

WEDNESDAY, OCT. 24, at 5 p.m.  
Chamber Concert

## Twelfth Week

† THURSDAY, OCT. 25, at 3 p.m.  
First Orchestra

\* THURSDAY, DECEMBER 6, at 5 p.m.  
First Orchestra

\* Tickets are required for these concerts.

† This is a special concert for which only *one* ticket will be given to subscribers, in order of application and in so far as seats are available.

H. V. ANSON, Registrar.



# THE R·C·M MAGAZINE

VOLUME XLI

No. 5

## Pro Patria

ALAN BARTLETT.

HAROLD LUTHER CLARK.

JOHN A. CLOVER.

RUDOLPH DOLMETSCH.

STANLEY DOWNING.

GORDON FLEMING.

WILFRID FRAMPTON.

HARVEY GOODWIN.

JOHN HUMPHREY HARE.

DOUGLAS HOOPS.

DONALD LIPSKI (LANSON).

DESMOND MITCHELL.

ALAN NICHOLS.

RONALD ONLEY.

GEORGE REARDON (Commissionaire).

JOHN R. M. SMITH.

DAVID STANTON.

MAURICE F. TAYLOR.



## EDITORIAL

It is in no way a secret that, amongst the students who heard the Director's address at the opening of the Summer Term, a feeling of surprise was created which in some cases amounted almost to consternation. For it was made quite clear that the College was no longer to be looked upon as an Institution welcoming with open arms any and every student who applied for admission and undertook to pay the fees; nor was it in future prepared to allow accepted students to remain indefinitely for as long as they found life there pleasant and agreeable. What was once, in too many cases, a home of rest, is to be now very definitely a hive of industry.

The abnormal conditions of the present moment are so obvious that the most superficial analysis of the situation will show the necessity for drastic action. There are some hundred or so of scholars from the Services wanting to come back to complete the tenure of their scholarships; and probably as many anxious to finish, at their own expense, a training abandoned or cut short in order to serve England. On top of these two groups there is a mass of normal "new entries," swollen during the years of war to numbers far beyond those of any average year. How to find room for them is the insistent problem of the moment, and probably no student, however apprehensive, will under-rate its urgency, nor fail to see that its solution is impossible without in some way disturbing the unruffled calm of their own existence.

But it was not the statement of these simple facts that created the sense of alarm which undoubtedly arose in some breasts as the Director unfolded the outlines of the new policy. The sting was in the tail. For students will not only have to earn their right of entry, but also earn their right to remain; and that duty will still exist even when the present crisis of pressure is over and the number of entries reverts to normal. It constitutes a declaration that the future policy of the College is to aim at Quality as against Quantity. It was Stendahl who said that his fear of democracy was a fear that this distinction would be ignored, for "under democracy heads are not weighed, but only counted." And many of us who are lifelong democrats, admitting the justice of this criticism, will be glad that the College is to range itself on the side of Value as against Mass.

The conclusion of the matter is simple. In the musical world of the future there will be, and should be, no place for those who will not take the trouble to equip themselves with that musicianship without which a fine voice, or great executive talent, degenerate into mere exhibitionism. And there is still abiding truth in the ancient proverb handed down to us by those wise old Greeks: "The gods have placed hard work as a barrier in front of every good thing."

## DIRECTOR'S ADDRESS

CHRISTMAS TERM, 1945

I suppose I ought to speak to-day about victory and peace, the long-drawn ordeal through which we have all passed, the sorrow for those we have lost, the joy for those who will soon return, the hope that we may build a better future. All these things are deep in our hearts, particularly we older people who passed through 1914 to 1918, and have now survived also through 1939 to 1945. But I am not going to try to express these thoughts. They are too near to us. All I will say is that we are going to do our best to help in the peaceful reconstruction of



our community. We shall try to solve with wisdom and energy the problems which confront us. We shall devote ourselves, with zeal and thankfulness, to those ideals which are the mainsprings of our lives, both here and in the whole social and artistic world of which we are a part. I will say no more. We have a great work to do. That is enough.

I am going to be rather discursive this morning, because I have lately been reading the lives of some of the great singers and players of the last century, singers particularly, and there are stories about them which are curiously remote in some way, and yet not without point even to-day. They were extraordinary people, and they had astonishing successes. I will select two of them, both singers.

Adelina Patti, whose name you young people may hardly know, was a soprano who in a career of over fifty years earned nearly a million pounds by her singing. Think of it, an average of twenty thousand pounds for fifty years. Yet her mother, being a sensible woman, made her learn dressmaking, because, as she said, "A singer's career is very risky." When Adelina had been singing for 25 years or so the critics were constantly alluding to the perennial freshness and beauty of her voice. They were still saying so 25 years later. She sang with practically undiminished skill till she was over 60. At her last appearance at a charity concert at the Albert Hall she was 71 years of age.

How did she do it? Her voice, of course, was a gift from nature. But she took very great care of it. She would not sing a role which did not suit her, though she sang leading parts in more than 40 different operas. She would not sing more than about twice a week, nor take part in any ensemble where she might be tempted to force her voice. She practised slowly, quietly, incessantly, but she would not attend rehearsals, not even a dress rehearsal. It is said that her coach used to rehearse in her place, and then teach her the action. She memorised her parts by humming them softly, and her memory was so good that she never took opera scores on tour. It is a fantastic story, and I hope the young singers I am talking to will not think there is a million pounds waiting for them. But I do think it is not without point to remember the supreme physical and technical fitness that singers like Patti had to achieve and retain. A voice is far more delicate than a racehorse, and you don't run a racehorse one furlong more than he is fit for.

The most interesting, and in some respects the greatest, of all these nineteenth century singers was Jenny Lind, and Jenny Lind is really one of us, because she was our chief singing teacher when this College was opened 60 years ago. Jenny was a Swedish girl who at a very early age was put into the school of the Royal Theatre in Stockholm and became, while still a young girl, a very accomplished actress. This training gave her remarkable dramatic power as an opera singer, but she sang too hard and too young. After a year or two of great success her voice practically broke when she was 20. She went to Garcia in Paris, the greatest teacher of the age, who said, "It would be useless to teach you, miss. You have no voice left."

She was so completely crushed that Garcia so far relented as to tell her to go away for six weeks, not sing a note, or even talk more than she must, and he would then see her again. He did, and then set to work, for nearly a year, to bring back her voice, slowly, carefully, almost one note at a time. Garcia succeeded, but to the end of her life Jenny was never completely reassured. She worked, she wept, she took incredible pains and care. Any difficult word, in any language, she would practise by the hour on every note in her compass, until she could both



sing and pronounce it with ease. She never sang without days of quiet practice at every detail of her part. She was conscientious to a fault. In a famous sleep-walking scene where the heroine had to walk over a rickety stage bridge, it was usual to dress up one of the chorus to do this, for fear of accidents. Jenny would have none of this. "I should be ashamed," she said, "to pretend that I had crossed the bridge if I had not really done it."

For about seven years, to 1849, she sang with overwhelming success in European opera, made a large fortune which she devoted mainly to endowing schools for children in Sweden, and then, to the consternation of everyone, she retired from the stage. She was 29. She said she just could not bear the nervousness and the nervous strain any longer. The adulation itself was excessive and distasteful to her. She would sing songs and oratorios, but not opera any more. And she kept her word.

Of her voice Chopin wrote in 1848: "Her singing is infallibly pure and true. The charm of her piano passages is indescribable." It was said that her diminuendo was so controlled, and so completely covered the end of the note, that no ear could detect the actual moment of silence. Mendelssohn, who afterwards wrote the soprano solos in "Elijah" for her, wrote from Vienna: "I have caught the 'fever' and in its most violent form. Such a voice I have never heard in all my life, nor have I ever met with so genial, so womanly, so musical a nature. The Lind soars above all, but not through any single quality. It is the mastery wielded by an inspired soul which works the magic."

Jenny Lind continued to sing with this unflinching magic. She made a great deal of money and gave most of it away. One of her benefactions was the Mendelssohn Scholarship, of which Arthur Sullivan was the first holder. She became the mother of a family, a great social figure, received everywhere like a Princess, and never was her head turned or her kindness or charity exhausted. She settled in England, following simple country pursuits at her home near Malvern, and in her last years teaching in this building. She died in 1887. I have known many old people who knew her, and in their memory of her there was a unique and universal fragrance. Her character was as great as her art.

Why am I telling you all this to-day? I hardly know. But reading a story of this kind makes one wonder whether, in the rush and uncertainty of these later years, it is possible so to nurse and preserve great talents. We must try. What I have said may be, perhaps, a word to the wise.

---

I have one or two things to say about this coming year. Last term we had to make some very difficult decisions, owing to the sudden end of the war. They centre round the fact that we must now make room for those students, particularly the Scholars, whose time here was cut short by conscription, and who have to be helped back to music. We had to ask a number of students who had been here for three years to leave. We had to warn others that they cannot remain here after July, 1946. Even so, we had to cut down our entries of new students this term. They represent only about one in three of the candidates we examined. Their quality must compensate for their smaller numbers.

There is really only one fair solution of our general problem for the next year or two, and that is an average shortening of the time spent here by the average student. Only so can we be reasonably just to the many claims upon us. I urge you all, therefore, to make the very best use of your chances, and then thankfully and generously make way for others.



## ODYSSEY OF AN EXAMINER

By HERBERT FRYER

## PART II.—TOURING INDIA

Following on after our calling in at Cape Town, we arrived at Durban, or rather we anchored about three miles outside this fine city, and remained for a whole week in full view of the great promenade, which was all "en fête," simply thronged with Johannesburg folk escaping from the winter there to the warm sunshine by the sea. We had some rather hush-hush cargo which could not be landed till we got dockside space, so there we sat, all rather disgruntled, the only benefits to us being consignments of potatoes and laundry done on shore. After a week we got alongside and could go off for the day, and, if lucky, could stay in an hotel till sailing on again. I tried just a dozen hotels without luck, but eventually got a bed, for one night only, and enjoyed a wonderful night's rest, in a large room all to myself, and in a really first-class hotel where the food was abundant and very first rate. Durban has developed into a very fine city, consisting of the sea front, with its hotels and huge flats, swimming pool and enclosures for swimming in the sea (wired off against sharks that did a lot of damage and caused fatalities to many intrepid and foolhardy bathers just that season), and aquarium (rather dull and smelly!), a Snake Park containing Puff-Adders and even one or two specimens of the dreaded Black Mamba, a very deadly reptile, quick as lightning in movement and in striking, whose venom atrophies the nerves in about twenty minutes! There are also endless cafés, restaurants, and tea shops. All these are connected up by a most efficient service of electric trolley buses.

On the third day I had a great piece of luck, for whilst on the parade getting exercise for my health and by way of reducing possible increase of avoirdupois, I met an old friend from Johannesburg who immediately invited me to stay with him and share his suite in the finest hotel in Durban. Of course I immediately said, "Three cheers, thanks awfully," and all nature smiled for the remaining days of our visit. As my friend was a wealthy motor proprietor, possessed a very luxurious car and did things always "enprince," our excursions to "The Valley of a Thousand Hills" (a glorious panorama of mountainous scenery) and to places on the coast, where we bathed and pic-nic'd, was all a most enjoyable experience and a grand change from the monotony of our long voyage.

Well, this doesn't sound like India and Ceylon, but we're on the way.

We touched at Lorenzo Marques early in August, quite an interesting and fairly picturesque little place with a few fine avenues and trees and a new cathedral almost completed standing high up above the town. Some of us saw "Tom Brown's Schooldays" at a cinema with that clever boy Freddie Bartholomew as a rather young Tom Brown, especially when having to fight the school bully, and later as head monitor, etc.

Beira, our one other call in East Africa, was neatly laid out and planted with brightly flowering trees. Both here and at Lorenzo Marques we were frightfully tickled by the would-be ultra fashionable get-up of the Portuguese coloured girls and women, and the men wore quite frantic jumpers and ties! The rows of small shops were amusing, and literally amazing, because they all seemed to stock miles of stuffs of all sorts and colours. It was explained to me that customers come from up-country by hundreds, so that they generally manage to dispose of their wares somehow or other.

It took us nearly three weeks, still, to arrive at the mouth of the Hoogli river, a most muddy and unappetising waterway, but one containing a most delicate and succulent fish, a great favourite in Calcutta



and those parts. We eventually disembarked on August 24th after just ten weeks of it since leaving Liverpool.

Calcutta. A wet evening and not too many taxis at the docks, but at last my impedimenta were all safely on terra firma and my trusty jehu, a fine bearded Sikh, drove me to the Grand Hotel, where a small suite of three rooms was allotted to me. The mosquito curtains, the wardrobes and its drawers all have a curious odour that I remembered from years ago, all peculiarly Indian and Oriental. Various Mahomedan servants very soon started to solicit the honour of becoming my "bearer." This, however, proved unnecessary, for a most efficient Mahomedan had already been re-engaged by the Board's representative. The next day, to my great relief and delight, I discovered that someone had been told off to meet me and conduct me to the Bishop's Palace, where I had stayed many times on former visits. My host there, the now aged "Metropolitan," Bishop Westcott, is always most generous to us visiting examiners, giving us a very large and airy room on the second floor, with its own bathroom, etc., and room to write, read, sleep or almost take exercise in, for these rooms are fully 30 ft. by 20 ft. and most comfortably furnished. Each room is named after a former Bishop, my room being "Bishop Heber." Every morning the head butler enquires what meals the various guests will be at home for, and meals are always there, punctually served and very delicious. His Lordship is a most kind old gentleman, and I frequently had breakfast with him, either alone or with a resident curate, on a large balcony. Mangoes were still in season, a fruit that I consider to be, when at its best, perhaps the finest fruit in the world. You can get into a lovely mess eating them, and a visit to the bathroom for a good wash is usually necessary, especially if you have been greedy and indulged in several!

I played billiards frequently in the evenings with the Bishop and found it was no easy matter to win. A good Pleyel Grand stood in the drawing-room, an enormous room with other rooms off it, just splendid for the many meetings that frequently took place there. Every morning I went off to a school or convent to hold my examinations, usually staying to lunch if visiting for a whole day's work.

These schools are often former Rajah's palaces, with very high rooms and the entrance porch high enough for the elephants to walk through with their passengers on top—and an elephant can be 11-12 ft. high and more!

The flowering trees and shrubs of India are most beautiful and interesting, Calcutta being very well provided with these. The houses are pretentious, all sorts of architecture and mostly of stucco, which gets very drab-looking through the monsoon drenching and the ensuing dampness.

In Calcutta one is frequently awakened by a terrific thunderstorm in the middle of the night, all very alarming because sounding very near, which it frequently is! The bird calls are unusual and often very persistent, especially one called the "brain-fever bird." One that I heard somewhere did a triplet of repeated notes and then jumped a perfectly-in-tune octave! (I think he is the "Octavius superbus.")

In one convent I was overjoyed to meet again a very charming and cultured nun, "Mother Germaine," a most excellent piano teacher and very delightful person. She usually produced a few well-trained youngsters, and one Parsee (a young lady of 18) played quite well both piano and violin, and later on I gave her some lessons whilst on a visit in Hyderabad Deccan. To vary things, I had sometimes to hear different grades of class-singing. This was usually very well-prepared and orderly work, but the timbre of the voices was often very harsh and they just loved to make as big a row as possible!



By far the most enjoyable part of the day to me (I hope to the candidates, too!) was when the whole school assembled and I had to play half an hour's programme. Good upright pianos were usually provided, and it was a quite inspiring audience—possibly 200 to 400 coloured faces all sitting round, several on the floor and almost on the piano, aged from eight to eighteen, and they listened most intently. My programme usually contained a selection from Bourrees and Sarabandes of Bach; Gavotte, Gluck-Brahms; Prelude, Grieg; Variations serieuses, Mendelssohn; Beethoven Sonatas, Op. 10, Op. 13, Op. 27, Op. 81a and Op. 78 and Op. 110; Schumann Etudes Symphoniques; César Franck Prelude Chorale and Fugue; Ballades, Scherzos, Nocturnes and Polonaises of Chopin; and various pieces by Liszt, Rachmaninoff, Debussy, etc., etc.

The big and more old-fashioned Indian houses often have a kind of crazy-china floor, and this seemed to cause a quite extraordinary effect on the pianos, making them sound false and as if badly strung. Another drawback was that Indian tuners cannot tune the top octave or the last three or four notes in the bass! At Karachi, I remember, I literally had to help the tuner to prepare my Bechstein (a fine 6 ft. Grand) for a recital in the evening. It took us half an hour to get the bass notes really decent! The heat was often terrific, and one's hands got so moist that a bag of French chalk was the only thing to make it possible to play. One night, at the Calcutta Conservatoire, the heat was so intense that I perspired just frantically, and so my specs slid off on to the floor and I had to make a dash for them; all this in the middle of some of the more exciting passages of the Prelude Chorale and Fugue of Franck! Mosquitoes attacking one's ankles at the same moment did not make for the tranquility of mind and emotional control usually considered necessary to public performance!

The head of the Calcutta Conservatoire is that very charming and cultured old French gentleman, Dr. Sandré, a fine musician and most successful violin teacher. Since my last visit he had acquired a handsome old palace, belonging to a former Rajah, and this he had turned into a very imposing Conservatoire. His hall (formerly a big drawing-room) held about 350 people, but the floor was of this crazy-china business, making even their magnificent Steinway Concert Grand sound quite a little false in sonority. I played the Haydn Variations, the Chopin Fantasia in F minor and Beethoven Sonata, Op. 78, etc., to a very appreciative audience, but very nearly passed out, or swam out, through the terrific heat. Of course, if I hadn't been a very rich man, my laundry bill, for collars alone, would have ruined me!

Calcutta is a curious mixture of grandeur and squalor. Even in the best streets you may, at any time of the day, have to do a high jump over a Sacred Bull, or Cow, that chooses to lie down in front of the best jeweller's shop in the city; all very disconcerting when you are trying to make up your mind whether it should be emeralds or sapphires. Then suddenly a herd of quite 100 goats would appear from a side street. If the wind was blowing your way you "noticed" them before you saw them!

Another fairly familiar sight would be a fakir or wandering Holy Man, with very few clothes on, if any, all covered in flour or chalk, either wandering along or asleep under a tree or his umbrella. Rather a gruesome sight, though quite taken for granted by the man in the street.

Whilst still in Calcutta, it was arranged for me to fly to Rangoon, this being in November, 1941, only three months before the invasion of the Japs. This was something I had long wished to do, and the journey in a large seaplane, holding over 20 people, was quite a thrill. We came down at Akyab (later a Jap harbour) for lunch. The heat here



was intense, but quite dry, and we got excellent sandwiches and good coffee. The view of Burmese country, as we passed over it, gave the impression of wonderful farming, all most orderly in its rice fields and plantations. Arriving at Rangoon, we soon reached a most tiptop hotel, the Strand. Actually the main thoroughfare here is most modern with its fine buildings, various big bank houses, the Irrawaddy Flotilla Co., etc., etc. Very good hotels indeed, with plenty to eat and drink. The heat was really terrific! The perspiration just rolled off my hands when I got to practising for my recital to be given in a few days' time. Heavens! it was hot; even the Rangooners said it was exceptional, and I was sorry for the few violin candidates that came to play to me. The recital was for War Funds and a magnificent hall was quite full, the audience dressed "up to the nines" and really impressing me hugely. Even little girls of 14 and 15 were all rouged up and dressed in very long and very bright coloured evening gowns.

Whilst playing the second variation, a big one, in Schumann's Etudes Symphoniques, suddenly the pedal-box ran away from my feet, giving me a feeling of utter helplessness! I got up and walked off—nothing else to do. Luckily the tuner was present. After he had crawled about under the piano for a minute or so he managed to adjust some screws that the coolies had left a bit loose, and on I came again, making apologies for the piano, not myself, breaking down. Huge and most sympathetic applause!

Besides the two great Mahommedan mosques (into which I did not care to enter shoeless!) there is a really splendid Zoo in Rangoon; its gardens and trees make a beautiful setting, and the various houses containing a very complete assortment of animals, reptiles, insects and birds, are all most beautifully kept and cared for. A man I met had given them two tigers, a fine pair of specimens, as they were growing quite big boys and getting dangerous! Amongst my candidates was a charming young singer, a girl of about 26 or so, as I thought, and she invited me to visit her and her family in their flat. I went, and found a family of three, the eldest quite 15 or 16! Curious apartment, just like a large cube with divisions (sort of walls) that only went up about 6 ft. high, with the kitchen at the back. Quite a good piano on which I played a little, then we had tea and very sweet sweets, etc., and, as I left, my hostess presented me with a little parcel. On arriving back at my hotel I found the gift was a quite handsome silver cigarette case with a very charming little note. (Please note that this was *after* the examination!) Well, back to Calcutta, landing at the Willingdon Bridge and on from the river, not aerodrome—no, I was not the dreamer who stepped out of a seaplane into the river and got quite wet, if not drowned—all packed into a luxurious motor-bus or char-a-banc back to the city.

(To be concluded)

## LONDON LETTER TO THE FORCES OVERSEAS

By JOHN TOOZE

This country is still enjoying the unparalleled interest in and appreciation of music which became apparent when the big orchestras found it necessary to leave their "home towns" and seek employment elsewhere owing to the exigencies of war, and also when C.E.M.A. (in future to be known as The Art Council of Great Britain) began sending artists to small towns and villages.

The problems which musicians had to contend with between 1940 and 1941 is fully discussed in a new book, "Philharmonic Decade," by



Thomas Russell, Secretary of Musical Culture, Limited, which is the parent body of the London Philharmonic Orchestra. In spite of its unfortunate title, caused by the Company Laws of the Realm, Musical Culture, Limited, has done a good deal towards the propagation of music, and, according to Mr. Russell, they were the pioneers of extended provincial tours. These concerts, while saving the orchestra from disbandment, also brought the symphony to towns which hitherto had enjoyed bi-annual performances of "Messiah" and "Elijah" but had never been visited by a full orchestra.

Those of us who live in such a provincial town are rather inclined to resent the surprise which some people express at the interest and enthusiasm shown when the L.P.O. or L.S.O. pay their first visit. The smaller cities and boroughs were never given an opportunity of hearing a full orchestra, apart from the radio.

This response being decisively proved, sponsors and managements must realise that they now have greater responsibilities, particularly as regards the standard of playing, which at the moment has reached its lowest ebb. The players are overworked, six or seven concerts a week being the rule rather than the exception. The orchestras have no choice in this matter, particularly the London ones, as only in this way can they balance their budgets. But the time has come when they must have financial assistance from sources other than the box-office, and this need not necessarily be in the form of an increased Government grant.

When the London Philharmonic Orchestra was in difficulties in 1940, J. B. Priestly, the author, took part in what was called a "Musical Manifesto," when a special concert was given in Queen's Hall, and the audience was openly asked to subscribe in order to save the L.P.O. The response was generous and proved that the general public was prepared to share the responsibilities for their spiritual enlightenment. Now that the appeal of music is realised by an enormously wider section of the man and woman in the street, the time is fast approaching when a similar appeal could be launched, this time with the object of enabling the orchestras to cut down the number of their concerts, employ permanent conductors, and increase their rehearsal time. The Hallé have made a step in the right direction, and their public appearances next season will be fewer than hitherto. But they and the Liverpool Philharmonic have the advantage of a municipal grant, which up to now has not been forthcoming from the L.C.C. These two orchestras, together with the Birmingham City, have permanent conductors, and their standard will soon eclipse their London colleagues, if it has not already done so. Barbirolli has been very successful with the Hallé (incidentally, he recently declined an invitation from the London Symphony to become their chief conductor), and so has Sargent with the Liverpool Philharmonic. George Weldon, who conducted the College Orchestras for a term or two, is now in charge at Birmingham; up to the present they have not played in London, but a broadcast I heard some time ago was encouraging.

C.E.M.A. and local music societies continue to cater for chamber music. The Society for the Promotion of New Music, and the London Contemporary Music Centre, also give regular concerts in the capital. The former encourages "frank and helpful criticisms" by the audience after each concert. Those that I have heard have always been frank, it is true, but rarely helpful; and one can but hope that the composers whose works have been performed are sufficient artists not to write in order to please that particular small section of the public.

The "Proms" take place for the first time without the dominating influence of Sir Henry Wood. A bronze bust of Sir Henry (presumably the one which escaped damage at Queen's Hall) takes the place of honour immediately in front of the conductor's rostrum. Two orchestras



and three conductors have been engaged by the B.B.C. this season. Their own orchestra shares the onerous task with the London Symphony conducted by Basil Cameron, and the former by Sir Adrian Boult. Constant Lambert will be associate conductor throughout.

Monday is no longer Wagner night, but Fridays are still dedicated to Beethoven. The opening concert included Walton's "Memorial Fanfare," which was commissioned by the "Daily Telegraph" and first performed at one of the concerts organised by this paper in aid of the Henry Wood Memorial Fund.

The College is well represented in the list of first performances; out of sixteen new works the composers of seven, to my knowledge, were Collegians. The list is as follows:

Britten—Interludes from "Peter Grimes."

Dunhill—Overture, "Maytime."

Moule Evans—Poem for Orchestra, "September Dusk."

Patrick Hadley—"Travellers."

Tertius Noble—"Introduction and Passacaglia."

Vaughan Williams—"The Story of a Flemish Farm."

Vaughan Williams—"Thanks-giving for Victory."

V. W.'s most recent symphony (the Fifth) has met with universal approval, which has also been accorded to Benjamin Britten's opera "Peter Grimes." The symphony is restrained and pastoral in character, completely unlike the tumultuous Fourth. Peter Grimes has had the distinction of being approved by both the public and the critics. The libretto is by Montagu Slater, and based on a poem by Crabbe. The story deals with an incident in the life of the people of an East Coast town in the first quarter of the nineteenth century. Peter Grimes, a fisherman, is accused by his fellow-townsmen of the ill-treatment and death of his apprentice. Another apprentice is obtained for him from the local workhouse, and this one is killed by falling down a cliff. Grimes is seized by an ever-lurking madness, commits suicide—and the uninterrupted life of the community goes on. The title role is played by Peter Pears, who sings and acts with his accustomed skill, particularly in the third act, where he has a long unaccompanied aria effectively conveying the wanderings of a madman. Joan Cross, Edith Coates and other members of the company acquit themselves well, but the orchestra is not as good as it might be.

It is rumoured that under the auspices of Boosey and Hawkes and the A.C.G.B. (née C.E.M.A.) Sadlers Wells Opera Company will take up residence at Covent Garden in January of next year. Personally, I think there are good grounds for this story, but so far I have not heard of an official announcement.

An event of great influence on the musical world has been the opening up of the Continent. Thibaud, Casals and Poulenc have played in this country, and we have been introduced to a young French violinist, Ginette Niveau, whose technique and temperament place her among the great instrumentalists. Another foreign visitor who created a good impression was Freitas Branco, a conductor from Portugal, of whom we hope to hear more in the future.

Sir Thomas Beecham was given a warm reception on his return to England in the autumn of last year. He gave a series of concerts in London, and elsewhere, with L.P.O., whose transformation under his baton has to be heard to be believed. His scathing asides while introducing encores were as amusing as ever. The programmes were designed to exploit the capabilities of both the conductor and the orchestra, and no one would deny the wisdom of choosing, for this purpose, the "Carnival Roman" Overture as the first item in the first programme.

The British Council have sponsored some gramophone recordings, which without their financial assistance might not have been commercial under-



takings. Vaughan Williams's Fifth Symphony, Elgar's "Dream of Gerontius," to mention but two, have been so produced. H.M.V. are now using a new system of recording, of which the "Dream" is an example, and more recently Holst's "Planets"—also under the aegis of the Council. These records are a considerable advancement on anything heard before, but it is estimated that only about 10 per cent. of existing gramophones can reproduce the natural qualities of which these discs are capable.

A problem which concert organisers have to face is the lack of accommodation, not only in London but throughout the country. Manchester lost its Free Trade Hall in an air raid, and Bristol's Colston Hall was recently destroyed by fire, not caused by enemy action. These are but two examples; other towns have a similar complaint, and owing to the overwhelming housing needs it will not be possible to do anything about it for some time. Local authorities, however, are planning to rectify these errors, but there seems to be a reluctance in some places to discuss the plans outside the Council Chamber. It seems but right that the Musical and other Societies using a Town Hall should be invited to express their opinions in the light of their past experiences of having to make do with an unsuitable building. I heard recently of the publication of plans for a City Hall. It was to seat over 2,500, there was to be no balcony to interfere with acoustic possibilities, and several other good ideas, but the architect had only made provision for a small flat platform, hopelessly inadequate for any of the three flourishing musical societies in the town. The possibility of an organ being required had never been considered!

This somewhat gloomy picture, happily, is not typical, and is the only bad example I have heard of. In London, musicians have a powerful influence on the Henry Wood Concert Hall Committee, and the London County Council invited the opinion of others in the profession on the blue prints of their new hall, but the L.C.C. has not divulged where it is to be built. And also, Chappells have announced their intention of rebuilding Queen's Hall more or less as it was. So London, at any rate, will be well provided for at some future date.

It is a pleasant task to report on music at home, and the present enthusiasm augurs well for the future. It is true that with the gradual return to normal the Arts will have to compete with other attractions, an evening "spin" in the car, for instance. But a Beethoven Symphony has an intellectual appeal, which even the boldest advocate would not claim for the "Austin 7," however gratifying 70 miles per hour round a hair-pin bend may be to the proud, but reckless, owner-driver!

## INTIMATE RECOLLECTIONS OF A GREAT MAN

By GEORGE STRATTON

Once again the "Proms" have taken place, though this time, alas! without their great founder; and I feel that now is an opportune moment for some reminiscences of Sir Henry Wood, the "Proms" and "Promenaders," by one of his players. I will begin at my initial introduction to him as a player.

Only the platform was lighted. The Orchestra tiers were empty, and a single music-stand the only article of furniture. A young man, with heart in boots and a hole where his stomach should have been, walked on to the stage, facing the rows of empty seats in the auditorium. A voice came from a lone figure seated in the centre of the stalls, hardly discernible in the semi-obscurity. "Good morning, Mr. Stratton," it said, "what are you going to play for me?" A strange half-choked voice—was it mine?—croaked a reply, and I started playing a concerto in that great hall, entirely unaccompanied. After that came sight-reading—Mozart's "Magic Flute" overture and some dreadful passages from the



Strauss "Domestic Symphony." "Thank you, Mr. Stratton." My ordeal was over.

The year was 1923, the scene "Dear old Queen's Hall," and the occasion my audition for the "Proms," when I met Sir Henry for the first time. A contract for the position of Principal Second came along later, and thus an early ambition was fulfilled—I was going to play in the "Queen's Hall Orchestra" at the "Proms."

### SOME MONTHS LATER

A sea of upturned, eager faces. A hearty hand clap; another and another. Some of the favourite principals had taken their seats. A longer burst of applause: Charles Crabbe, the principal cello, who had endeared himself to everyone by his charming personality and fine playing, took his place. The entrance of Charles Woodhouse, that fine leader, a walking musical encyclopedia and a most lovable man, was the signal for a tremendous outburst which did not subside until he had bowed several times before taking his seat. Then an expectant hush. A figure appeared. Pandemonium seemed to be let loose as Sir Henry proceeded to the rostrum, bowing as he went. The roar continued until with a movement of the long white baton the drums started, the orchestra and audience (those not Promming) rose to their feet and the strains of the National Anthem filled the Queen's Hall. That was the opening of my first Prom season, and the commencement of a long and valued association with "Timber" and his loyal Promenaders.

Promenaders didn't do things by halves, not even in those days. When an old favourite such as De Greef performed the Greig Concerto they must have had sore hands through so much clapping, and hoarse throats too. But I remember the other side of the picture. When we gave the first performance of a suite by one of the French composers who called themselves "The Six," the boos, catcalls and hisses were so loud and sustained that I felt myself growing very hot under the collar and know I must have had a face red like a beetroot. Once or twice this was the reception given to a particularly dissonant work, but not all modern compositions were so cavalierly treated, as, for instance, when Petrouchka had its first Prom., an enthusiastic Promite tried to give Sir Henry a laurel wreath, and when Sir Henry did not notice it, climbed on to the rostrum to hang it from one of the knobs. Truly a lovely gesture. But they were like that—warmhearted friends, not afraid to show their appreciation.

During those years we played over 600 pieces each season of ten weeks "Proms." What a feat for a conductor, especially with so many novelties as well as representative works of all well-known composers. What a stupendous task of programme building. From being nervous of him, I began to enjoy playing under his baton, and finally to esteem him with great affection. We smiled at his quaint sayings, such as "Don't clip your crotchets." "With the utmost ferocity." "Bow and finger friendly." "Notes of the same name," etc. But we knew what they meant and could make no mistake about them. He was one of the few conductors who knew how to rehearse, and at a concert only a look from any of us was needed for him to bring us in at any awkward place.

The Queen's Hall Orchestra was eventually disbanded, but in 1935 Sir Henry asked me to re-form, lead, and manage the New Queen's Hall Orchestra, the result being a remarkable series of twenty concerts with an orchestra composed of the finest players then available, conducted by Sir Henry. A week or so before each half-series he gave me the full ten programmes as well as the correct orchestration of each item. In consequence there was never a mistake in the ordering of any "extras" needed throughout the whole series. What amazing efficiency.



Came the war in 1939. All engagements cancelled, all music stopped. The situation looked serious both for music and musicians, so I wrote to Sir Henry asking if I could see him. He sent me a telegram inviting my wife and me to lunch with Lady Wood and himself at Hove. We discussed ways and means and pooled ideas. With his usual great-hearted generosity Sir Henry offered his services for a series of concerts without fee, and I took this offer back to the London Symphony Orchestra Directors. The outcome was the resumption of concerts, including the "Proms," for in 1940 the London Symphony Orchestra started what was to have been an eight weeks' season—the first of the war. We were unfortunate, for the big blitz also began, and after four weeks we just had to give up; it had become too dangerous. Quite a number of Promenaders will remember the last week when we stayed through the long nights entertaining one another, with guns roaring and bombs bursting, although only heard faintly in the hall, until the "All Clear" had sounded. We were all in it. One night a performance of the Haydn Farewell Symphony in reverse; another time the Trout Quintet played by that "Unashamed Accompanist" Gerald Moore, Herbert Lodge, John Moore, Raymond Jeremy, and myself, with Moiseiwitsch turning over. Ralph Nicholson's wonderful impersonations of Beecham and other subjects, an excellent Yodeller, a man who played Debussy most beautifully, and hosts of others helped to make those weary hours pass quite quickly.

Then when I took my large hat round to help some fund or other, what a response!!! The hat was never the same again, but the monetary offerings were magnificent.

Now we lament the passing of a wonderful personality. Sir Henry has gone and there is a void which no one can ever hope to fill; but he has left us a grand legacy—the Proms. Let us hope they will continue for all time without further interruption, for they are the greatest of British Musical Institutions.

## PETER GRIMES

By BARBARA BANNER

The reopening of Sadlers Wells on June 7th of this year was an event of two-fold importance: it heralded the return of British opera to its established home, and it saw the production of Benjamin Britten's new opera, "Peter Grimes."

A great deal has been said and written about this work which has been awaited with such interest, and certainly no first performance in recent years has had such a battery of publicity. The opera is indeed the work of an imaginative and original mind coupled with the skill of a brilliant craftsman, but of more importance still is the fact that here is a work which is not only a native product through and through, but one which will probably follow in the wake of "The Travelling Companion," "The Wreckers" and "Hugh the Drover" and carry on the tradition of British opera.

The scene of "Peter Grimes" is set, as most people know by now, in a poor and squalid East Coast fishing town in the year 1830, and the libretto by Montagu Slater is based on the long narrative poem (by Crabbe) called "The Borough," which depicts the fishing village of Aldeburgh, where Crabbe was born in 1754, and in the vicinity of which Britten was born in 1912. The story centres round Peter Grimes, whose harsh treatment of his boy apprentices, resulting in the death of one of them, rouses the enmity of the townsfolk against him. Grimes is pictured as a strange, lonely and complex character subject to fits of anger, to outbursts of cruelty and to moods of despair; a man who is also visionary and dreamer, whose passionate nature as quickly turns to tenderness as to violence, whose poetic and meditative mind seeks



for the peace a tranquil life will give him, but whose fierce pride and restless spirit deny him the affection of which his heart is in need. His redemption, like that of the Flying Dutchman, lies in him winning a woman's love; and his tragedy is implicit in his losing that love because of his inability to claim it. In the face of the villagers' hostility he keeps silent, and determines merely to live down their suspicion. However, when a second apprentice dies through falling over a cliff, their enmity grows to hatred, and in a threatening mood they set out to search for him. He hears them hunting him, and at dawn, after hours of anguish of mind, takes his boat out to sea and sinks with it.

Thus it will be seen that the plot has a strong sociological as well as psychological interest, which gives it an immediate appeal to modern audiences. It is the story of one man's conflict with the community, and—ultimately—his conflict with himself.

The music is a combination of chorus and arioso passages interspersed with accompanied recitative, the different scenes being linked together by orchestral interludes. The work is scored for a large orchestra, but in spite of this there are no big orchestral climaxes such as Verdi would have written, and there is none of the conventional operatic paraphernalia—no passionate partings and rapturous reunions: the music avoids all sensuousness and relies for its eloquence on clarity of texture, terseness of utterance and pungency of effect. A feature, in fact, of Britten's method is the extraordinary economy of means he uses at all the most dramatic points in the work. Those who have seen the opera will remember the eerie notes of the celesta which seem to be suspended in mid-air, and which appear to condense and then distil one's sense of horror when the boy has screamed and fallen over the cliff; and the duet between Peter and Ellen in the Prologue—the only love-duet in the whole work—which is not accompanied *con appassionato* by the full orchestra, but which is sung unaccompanied, each voice entering at a shorter distance from the other until both characters, as they slowly move towards one another across the stage, sing together in unison; also, the last scene of all, in which the orchestra is "tacet" and only Grimes' voice is heard, punctuated now and then by a foghorn note (played *pianissimo* on the tuba) and by the voices of the villagers as they cry "Peter Grimes" in their search for him.

As for the lyrical element in the work, that affords the most interesting speculation of the whole opera. In the years before the war Britten's music lacked depth and warmth, but a change has been taking place recently, particularly in his vocal style, a change which has, I feel, a good deal to do with Tippett's influence. In the arias in "Grimes" he achieves a new freedom of self-expression and becomes fully articulate in the realm of lyrical music. The ornateness and decoration of these arias with their lovely lyrical quality, their warmly expressive vocal line, and their florid, weaving accompaniments, are the most original and individual utterances of the whole work. And they point to where Britten's own interests and his opportunities lie. His next opera will surely narrow its scope, and like "Wozzeck"—to which it is similar in its use of various structural forms inside the framework of opera—will concentrate its interest on the study of a handful of characters.

What of the libretto of "Peter Grimes"? Is the dramatic construction sound? Does the crowd fulfil its role of protagonist in the opera? As regards the last question, it appears to the writer at any rate that for the first two acts the chorus is only spectator of what is going on, and that it is only in the last act that it actually participates in the drama and by a move of its own impels the action towards its climax. This may be the reason why, with the exception of the prologue, the first half of the opera seems to drag. In the first act the chorus has



most of the stage, but the only significant event that occurs is the arrival of another apprentice for Grimes, an incident which takes fifty seconds in an act that lasts nearly an hour. The composer has done everything to keep one diverted, and the act is full of rounds (one in seven-four time) and choruses and drinking songs, all of the utmost ingenuity; but dramatically the act is unsatisfactory. Again in the second act it is the musical interest alone which sustains the first scene, and the particular problem here of sacred music off-stage accompanying secular music on-stage is fascinating to listen to, as it was in the *Meistersinger* and *Trovatore*. At the end of this act, however, the crowd at least becomes united by its desire to hunt for Grimes. But it is only in the last act that it is galvanized into action. Then from that moment the fate of crowd and individuals is welded into one, Grimes' end is foredoomed, and events move inexorably to their climax.

The opera, then, does seem too long, with the chorus monopolising the stage at the expense of the dramatic action. But the efficacy of the music is unquestioned. With its incredible invention, its skill and vitality, its virtuosity and melodiousness, its eloquence and wit, it is a brilliant and formidable piece of work. And so to sum up: the significance of this first opera of Britten's is the promise it holds for his second or third. And we will wait now with considerable impatience till his genius compels him to give voice again.

### R.C.M. TEACHING STAFF

This list of present members of the R.C.M. Teaching Staff is printed in answer to many requests:—

- Alcock, Sir Walter G., M.V.O., D.Mus. Dunelm, F.R.C.M., F.R.C.O.  
 Alexander, Arthur, F.R.C.M., A.R.A.M.  
 Allchin, Basil C., M.A. Oxon., F.R.C.M., F.R.C.O.  
 Ball, G. Thalben, D.Mus. Cantuar, A.R.C.M., F.R.C.O.  
 Benbow, Edwin, A.R.C.M.  
 Bower, John Dykes, M.A., D.Mus. Oxon., Mus.B. Cantab, F.R.C.O.  
 Buck, Sir Percy C., M.A., D.Mus. Oxon., F.R.C.M., Hon. R.A.M., F.R.C.O.  
 Carey, Clive, B.A., Mus.B. Cantab., F.R.C.M.  
 Clarke, Ralph, A.R.C.M.  
 Cook, E. T., D.Mus. Cantuar, B.Mus. Oxon., F.R.C.M., F.R.C.O.  
 Darke, Harold E., M.A., D.Mus. Oxon., F.R.C.M., F.R.C.O.  
 Dunhill, T. F., D.Mus. Dunelm, F.R.C.M., Hon. R.A.M.  
 Falkner, Keith, A.R.C.M.  
 Fielden, Thomas, Mus. Doc. Edin., M.A., B.Mus. Oxon., F.R.C.M.  
 Freer, Dawson, Hon. R.C.M.  
 Fryer, Herbert, F.R.C.M., F.R.A.M.  
 Gaskell, Miss Lilian, Hon. R.C.M.  
 Goossens, Léon, Hon. A.R.C.M.  
 Green, Topliss, M.C., A.R.C.M.  
 Grepe, Madame Editha, Hon. R.C.M.  
 Grunebaum, H., Hon. R.C.M.  
 Hadley, Patrick, M.A., Mus.D., Cantab., Hon. A.R.C.M.  
 Hall, Ernest, A.R.C.M.  
 Harris, W. H., C.V.O., M.A., D.Mus. Oxon., F.R.C.M., F.R.C.O.  
 Harrison, Miss May.  
 Hinchliff, Ernest, A.R.C.M.  
 Hobday, Claude, Hon. A.R.C.M.  
 Howells, Herbert N., D.Mus. Oxon., F.R.C.M., F.R.C.O.  
 Howes, Frank, M.A. Oxon., Hon. A.R.C.M.  
 Ireland, John, D.Mus. Dunelm, F.R.C.M., Hon. R.A.M.



Jacob, Gordon, D.Mus. Lond., A.R.C.M.  
 James, Ivor, F.R.C.M., Hon. R.A.M.  
 Just, Miss Helen, A.R.C.M.  
 Kinsey, Herbert, A.R.C.M.  
 Klein, Miss Hilda, Hon. A.R.C.M.  
 Ley, Henry G., M.A., D.Mus. Oxon., F.R.C.M., Hon. R.A.M., F.R.C.O.  
 Lofthouse, C. Thornton, Mus.D., Dublin, A.R.C.M.  
 Long, Miss Kathleen, A.R.C.M.  
 McQuitty, Miss Kathleen, A.R.C.M.  
 Mason, Miss Gwendolen, Hon. R.C.M., F.R.A.M.  
 Menges, Miss Isolde, Hon. R.C.M.  
 Merrick, Frank, F.R.C.M.  
 Mitchell, Edward, Hon. A.R.C.M.  
 Morris, R. O., M.A., D.Mus. Oxon., F.R.C.M.  
 Morrison, Angus, Hon. A.R.C.M.  
 Moule, H. C. C., M.A., Mus.B. Cantab., Hon. R.C.M.  
 Murchie, Robert, A.R.C.M.  
 Peasgood, Osborne, M.A., D.Mus. Oxon., G.R.C.M., F.R.C.O.  
 Powell, Lloyd, A.R.C.M.  
 Probyn, Frank, A.R.C.M.  
 Richmond, Miss Susan.  
 Sammons, Albert, C.B.E., F.R.C.M.  
 Sargent, Malcolm, D.Mus. Oxon. et Dunelm., F.R.C.M.  
 Shepley, William H., A.R.C.M.  
 Skeaping, Kenneth, A.R.C.M.  
 Skeaping, Miss Mary.  
 Smith, Cuthbert, B.A. Oxon.  
 Smith, Cyril, A.R.C.M.  
 Smith, H. Arnold, D.Mus. Oxon., F.R.C.M., F.R.C.O.  
 Smith, Morris.  
 Snowden, John K., A.R.C.M.  
 Souper, Charles A., A.R.C.M.  
 Stratton, George.  
 Stubbs, Harry, A.R.C.M., F.R.C.O.  
 Stubbs, Stanley G. P., A.R.C.M., F.R.C.O.  
 Taylor, E. Kendall, Hon. A.R.C.M.  
 Thurston, Frederick J., A.R.C.M.  
 Tomlinson, Ernest, Hon. A.R.C.M.  
 Webb, Miss Dorothea, Hon. R.C.M., F.R.A.M.  
 Williams, R. Vaughan, O.M., B.A., D.Mus. Cantab., Oxon. et Lond.,  
 F.R.C.M., Hon. R.A.M.  
 Wilson, Henry E., Hon. A.R.C.M.  
 Wilson, Miss Marie, A.R.C.M.

### WINIFRED BOWDEN-SMITH

At the meeting of the Magazine Committee in the Easter Term Miss Bowden-Smith asked to be relieved of her post as its secretary. She pleaded on the one hand her long service and on the other the increasing pressure of other duties. Reluctantly the Committee accepted the resignation because they could not ask for more, having already had so much service. No one, not even Editors of the Magazine, quite knew how much work, the sort of work that breaks up time, that demands a regular slice out of each week, that consists of endless petty detail, was done, over a period of years that no one in College has ever computed, by this willing and devoted Collegian. We took it and her for granted, a faithful Martha with a dry humour, a cheerful generosity, a firm determination in all matters of duty, and a dignified affability in social intercourse. And within a week or two of her resignation she



was dead, so that instead of an expression of thanks to her I must write a sadder testimony.

She came to College in 1898 making singing and cello her first studies. She never practised professionally, but was a living example of the good work that can be done for music by amateurs who have grown up with professional standards. She sang in many choirs and took part regularly in the Chelsea and Westminster festivals. But it is appropriate here to dwell more particularly on the work she did for the R.C.M. Union in the capacity of secretary to this Magazine. I recall with pleasure many an afternoon spent with her in the room above Miss Bull's where we compiled "The Collegian Abroad." Miss Bowden-Smith had collected the material and typed it out on a "flimsy." We assembled foolscap, scissors, paste, pen and ink. We went into joint session and turned out this regular feature of the Magazine in something like the style it retains to this day. Thrice a year we met thus during the six years of my editorship, and it was during those afternoons that I learned to appreciate her qualities—tenacity, nothing-too-much-trouble, good humour, the axiomatic ideals of an Admiral's daughter, the streak of grim amusement at life's small absurdities and annoyances. Her life, compounded of these qualities in a blend that is growing rarer than formerly, was given over to voluntary service—she caught her death on one of these unspectacular jobs of work. "Salt of the earth" is the only fitting description of such a woman as was Winifred Bowden-Smith, who played no spectacular part in music or in life, but was happy to be faithful within her sphere in countless self-imposed duties that helped on the lives of others and the well-being of music.

FRANK HOWES.

## FLIGHT-LIEUTENANT RONALD ONLEY

In our last issue we recorded the death of Ronald Onley—and though his name was misspelt as Olney his many friends will have gleaned small hope from that mistake.

He was at College from 1929-34, and was a prominent and popular student all the time. After leaving he became a member of the L.S.O. and also of the Boyd Neal and Glyndebourne Orchestras.

Joining up at the outbreak of war, he was commissioned in the R.A.F. in Canada in 1941. Although permanently lamed as the result of a raid in January, 1942—which meant 18 months in hospital—he insisted on resuming operations and was killed in a bombing raid near Hamburg on December 11, 1944.

He married Irene Crowther—whose name will be as familiar as his to students of that generation—and leaves her a widow with a three-year-old daughter.

## GRACE DEANE

MARCH 26TH, 1946

The Union learned with much regret of the death of Mrs. Deane (née Batchelder) on March 26th, this year in South Africa. Mrs. Deane was one of the earliest members of the Union and always took a keen interest in all College affairs. She held the Norfolk Scholarship from 1888-92 and worked with Sir Walter Parratt, who regretted her going away to South Africa. Here, however, she used her considerable gifts as a pianist and worked hard with recitals and lectures. In spite of advancing years and deafness, she continued during the war years to give pleasure by her playing. Every year the Union has received interesting accounts from her of musical doings in South Africa, and being anxious always for news of the R.C.M. which she loved so well, she was particularly eager to learn that the College had escaped serious war damage.



## UNIVERSITY OF LONDON MUSICAL SOCIETY

The University of London Musical Society (founded in 1905) is open to all past and present students of the Colleges, Schools and Institutions connected with the University, and to members of their teaching and administrative staffs and also to all past and present External Students.

The R.C.M., being an Approved School of the University, is included amongst these.

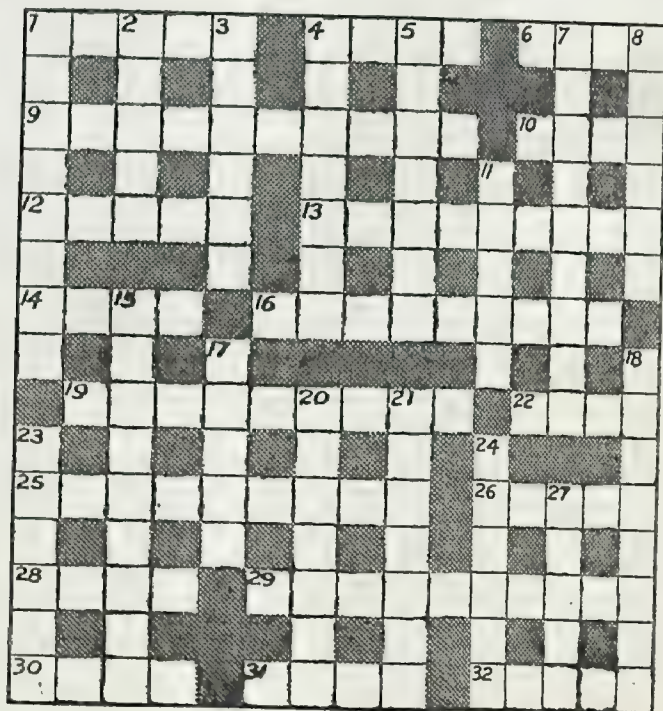
It is the object of the Society to give performances of works which would generally be beyond the resources of any one College Society and also to form the nucleus of a choir worthy of representing the University on ceremonial occasions.

The Society has sung Christmas music in St. Paul's Cathedral in December for the last three years and gives an annual concert in June. Last year's programme included Sir Arnold Bax's "The Morning Watch" and Benjamin Britten's "Rejoice in the Lamb."

At the concert on June 23, given at the R.C.M., the programme included Michael Tippett's "A Child of our Time," the conductor being Dr. Thornton Lofthouse.

Further particulars can be obtained from the Hon. Secretary to the Society at Richmond College, Richmond, Surrey.

## R.C.M. CROSSWORD





- N.B.—(1) The unclued words—Nos. 9, 16, 19, 29 across ; 1, 18 down—are everyday musical terms familiar to all readers of the Magazine.  
 (2) The clues printed in black type—Nos. 4, 12, 32 across ; 17 down—are "hidden" clues ; that is to say, the solution is a word formed by successive letters in the clue indicated.  
 (3) Figures in brackets indicate, for convenience of solvers, the number of letters in the word or words required.

## CLUES ACROSS

1. I love being in South Africa, but it's a long way from here (5).
4. Oh my, there goes Aunt Edith in those atrocious purple stockings (4).
6. See 4 across (4).
9. (10)
10. See 4 across (4).
12. If you think it is too large, I can alter it ; it wouldn't take me long (5).
13. It is soothing, and does a chap good (9).
14. It's not long in coming to the point (4).
16. (9).
19. (9, two words).
22. See 4 across (4).
25. The bird the Ancient Mariner shot (9).
26. A form of music that might appeal to fishermen (5).
28. See 4 across (4).
29. (10, two words).
30. See 4 across (4).
31. Fairest in song (4).
32. To a student of human nature, believe me, life in Timbuctoo is most interesting (5).

## CLUES DOWN

1. (8).
2. See 12 (5).
3. Winged creatures occasionally encountered on horseback (6).
4. Not necessarily a quaver passage (7).
5. Anthem of which it forms the conclusion (7).
7. Facilitates by means of deep exits (9).
8. " And . . . he routed all his foes,  
And . . . he slew the slain " (6).
11. See 32 (5).
15. Evidently they haven't met their match (9).
17. I went alone to the meeting ; it was terribly boring (5).
18. (8).
20. Disorderly (7).
21. " Yet from those flames  
No light, but rather darkness. . . " (7).
23. A Biblical mount (6).
24. One can only do it at the top of one's voice (6).
27. See 17 (5).

## R.C.M. UNION

This summer, with Victory in Europe, the Union was able to hold its usual evening At Home, and in contrast to last year, when all plans for it had to be cancelled owing to the activity of flying bombs, a large number of members and guests attended.

All was arranged on similar lines to other war years, but with the 300 who came we were rather too closely packed in the Donaldson Room to be comfortable. May we hope to return next year to a full-scale party in the Concert Hall? The night was not warm enough to attract



us into the garden, nevertheless everyone appeared to be gaily chatting with friends not seen for so long and thus creating an atmosphere of a large happy family once more united.

There was a short but most excellent programme given by members of the Teaching Staff, of piano music from Frank Merrick, violoncello solos from Helen Just to Cecil Belcher's accompaniment, and the finale took many people by surprise. This consisted of some amusing verses spoken and mimed by Dorothea Webb. It was something of a novelty and revealed great charm, skill and variety in the use of voice and movement. This fairly "brought the house down" and rounded off a delightful evening.

Early in June the Union, and more particularly the Magazine, suffered a grievous loss by the death of Miss Winifred Bowden-Smith. For many, many years she worked most regularly both at College and at home, with unflinching devotion in the interests of the R.C.M. Magazine and is sorely missed by all of us who were privileged to know and work with her. So far no successor has been found and Mrs. Mortimer Harris is most kindly adding to her already full-time duties by filling this post, for which we are deeply grateful.

Sincere thanks are due to all who nobly came to assist with correspondence in the Office and to members of the College Staff who devoted themselves, as so often before, towards making the evening go smoothly and pleasantly.

PHYLLIS CAREY FOSTER, Hon. Sec.

[FROM AN OLD STUDENT]

Every year, when the invitation to a College Union Party has come to us old stagers, the same query has presented itself: Shall I know anyone if I do go? And yet in the war years, when there could be no party, there was a sense of loss and disappointment. So this year it seemed best to find a friend with whom to share the delights of the evening. The friend was found; but the day dawned so cold and wet and cheerless that our courage almost failed us. But was it for this that the day before had been spent in reviewing and selecting the evening frock that had been in "cold storage" for years? No, emphatically NO! When the time came, off we went, and arriving at the portals of the College immediately an old friend cropped up—then another and another. Even in the cloakroom kind Mrs. Parker welcomed us and made us feel at home.

Noses powdered and hair arranged, where to go? Passages were traversed, enquiries made—and lo! we were in a crowd of laughing, chattering people, all in holiday mood. On all sides friends who had perhaps not met for years were greeting each other affectionately—dare one guess that there might have been others besides oneself who had a secret dread that they wouldn't know anyone, and were extra glad to see a familiar face? Anyway, there it was, and the noise of talking and laughing ascended to the heavens.

Then a murmur arose—"Refreshments!" and even the word "Supper" was heard! Various were the reactions to this stimulating rumour: there were the very hungry, who hadn't tasted food for hours; there were those who could "do with" a little; and there were those who groaned, "Oh, why did I have supper before I came!"

However, even these were borne in on the flood, and there was indeed a supper that would have tempted the most jaded appetite, let alone a war-time one! There were sandwiches, there was trifle thick with cream; there were cakes and ices, coffee and soft drinks, and more good things than can be enumerated. Then programmes were handed round



and still surrounded by an ever-growing crowd of friends and contemporaries a move was made to the Opera Theatre and seats were taken. First, came piano solos from that accomplished pianist Frank Merrick, ranging from Purcell to Ireland, and then did not Helen Just swim into our ken, the soft peacock hues shot with crimson of her gown melting perfectly into the peacock and iris of the back-cloth, and her velvety tone melting into both? Then, alas! a move had to be made and the end was lost to us.

Two queries might be heard: "Why no singing?" and "Isn't there going to be a funny piece to-night?" But where so much was given and so much happiness achieved, criticism is invidious, and only thanks and congratulations can be offered.

AMABEL MARSHALL (Mrs. Ronald Carter).

## THE ROYAL COLLEGIAN AT HOME

**NOTE:** *Material for inclusion in this column in the next issue of the Magazine should reach the Editor or Hon. Secretary not later than the end of Term, December 5th.*

Collegians have made good use of the WIGMORE HALL during the early summer months. On April 14 Susan Rozsa and John Francis took part in a chamber orchestral concert at which Ireland's Concertino was played; in a piano recital on April 17 Franz Reizenstein played his own Sonata in B; on April 21 Eileen and Joan Lovell gave a recital for two pianos, and during the month Louis Kentner gave four Schubert recitals. Recitals were given by Kathleen Long on May 5, and May Harrison, accompanied by Eric Gritton, the following day. On May 9 Graham Carritt introduced a programme of Russian songs, and on May 10 Margaret Bsett, accompanied by Harry Stubbs, gave a recital which included songs by Ireland, Howells and Arthur Benjamin. She was assisted by the Fairhurst Trio in which Eric Harrison is the pianist. Kathleen Merritt conducted her own orchestra in a Bach programme on June 1, in which Noreen Mason was one of the soloists; in his piano recital on June 11 Kendall Taylor played Ireland's E minor sonata; Ireland's G minor viola sonata was included in a recital programme given by Kathleen Cooper and Hope Hambourg on June 21, and on June 23 Colin Horsley gave a piano recital. In a two-piano recital given by Kathleen Cooper and Dorothea Vincent on July 6, Howard Ferguson's Partita was played, also an arrangement of Albeniz made by Hugo Anson. On July 8 Peter Pears and Benjamin Britten took part in a Schumann recital, and on July 10 Maria Donska gave a Chopin recital.

The decision to continue the NATIONAL GALLERY MID-DAY CONCERTS was gratifying to audiences and artists alike. Collegians taking part in recent concerts have included Howard Ferguson, Winifred Roberts, Anita Mansell, Phyllis Sellick, Joan and Valerie Trimble, Irene Richards, Margaret Field-Hyde, Janet Howe, Dr. Thornton Lofthouse and the Morley College Choir, conducted by Michael Tippett, during April, and programmes for this month included Ferguson's Five Bagatelles for piano and Joan Trimble's Sonatina for two pianos. In May, Winifred Roberts and Anita Mansell played again, also Kathleen Long, Irene Richards, Anatole M'nes, Howard Ferguson and Neville Marriner. Ensembles included the Zorian String Quartet, the Carter String Trio (playing a trio by Moeran) and Ivor James and the Menges Quartet. During June, artists included John Francis, Millicent Silver, Maria Donska, Angus Morrison, Laurence Holmes, Colin Horsley, Audrey Pigott, Pauline Juler, Norman del Mar, Léon Goossens and Howard Ferguson. Ivor James, with the Menges Quartet, gave the last of a series of late Beethoven lecture-recitals. John Francis



and Millicent Silver played again in July, while other artists included Kathleen Long, Irene Richards, Anatole Mines, Barbara Hill, Pauline Juler, Irene Kohler and Kendall Taylor, who played an Ireland violin and piano sonata with Frederick Grinke. The Musicians' Benevolent Fund gave a dinner at the Savoy on June 14 for Myra Hess in gratitude for her war-time work at the National Gallery. Frank Howes, chairman of the M.B.F., presided, and Ivor James and the Menges Quartet, Cyril Smith, Phyllis Sellick and Dr. Reginald Jaques were among the many distinguished musicians who took part in a performance of Haydn's Toy Symphony, conducted by Dame Myra.

Mid-day recitals have also been given at SOUTHWARK CATHEDRAL. Kathleen Long played on May 30 and Angus Morrison on June 20, and on June 6 the Menges Quartet included Vaughan Williams's new Quartet in A minor in their programme. On July 11 Margaret Bissett, accompanied by Harry Stubbs, sang songs by Howells, Gurney, Stanford and Holst.

THE COMMITTEE FOR THE PROMOTION OF NEW MUSIC has again fulfilled the obligations of its title. At an Experimental Rehearsal on May 29 an orchestral Divertimento by Malcolm Arnold was heard for the first time, and the society's summer studio programmes have included two new works by Franz Reizenstein—a Divertimento for string quartet and a piano Sonata. John Francis, Eric Harrison and Reizenstein have taken part in these concerts. Anthony Hopkins and Leonard Salzedo have been among the young composers represented in the programmes of the L.P.O. ARTS CLUB during the summer months, and artists playing at these concerts have included Winifred Roberts, Anita Mansell, Michael Tillett, Martin Lovett, Leonard Salzedo, Antony Hopkins and Angus Morrison.

THE SADDLERS WELLS OPERA began a summer season at its old home in Rosebery Avenue on June 7 with Benjamin Britten's new opera "Peter Grimes." A concert introduction to this work was given as the last of this season's BOOSEY AND HAWKES concerts of contemporary music.

DURING THE FAURÉ CENTENARY CONCERTS held in London, Oxford and Cambridge in May, Kathleen Long, Irene Richards, Anatole Mines, Antony Hopkins, Howard Ferguson, Michael Howard, Winifred Roberts, Anita Mansell and Angus Morrison all took part in the London concerts.

C.E.M.A. once again sponsored a series of SERENADE CONCERTS in the Orangery, Hampton Court, on Saturdays and Sundays during June and early July. The Jacques String Orchestra, conducted by Dr. Reginald Jacques, played regularly once a week, and soloists included Jean Stewart, Léon Goossens, Ruth Pearl, Geoffrey Gilbert, Peter Pears, Gwendolin Mason, Denis Brain, Margaret Field-Hyde and Cecil James. The programmes included works by Holst, Britten, Ireland, Howells, Ferguson and David Moule-Evans.

Sir George Dyson's "Quo Vadis" was given its first performance at the Albert Hall on April 12 by the Goldsmiths' Choral Union. On April 21 Dr. E. Cook conducted Bach's B minor Mass at Southwark Cathedral, with Dr. Thornton Lofthouse playing the continuo. The Bach Choir, with the Jacques Orchestra conducted by Dr. Jacques, gave a performance of Handel's "Messiah" at Westminster Abbey on May 14 and "Judas Maccabeus" at the Albert Hall on June 16. On both occasions Dr. Osborne Peasgood was at the organ. In a performance of "Elijah" at St. John's Church, Ladbroke Grove, on June 6, Margaret Bissett and Keturah Sorrell were among the soloists and Arnold Greir and Harry Stubbs were at the organ and piano respectively. On June 23 the University of London Music Society, conducted by Dr. Thornton Lofthouse, gave a performance of Tippett's "A Child of our Time," with Eric Harrison at the organ. The Renaissance Singers, conducted by Michael Howard, gave a concert of Tudor Cathedral Music on April 28, and two Palestrina recitals at St. Marylebone Parish Church on July 21 and 28.



The Harold Holt Sunday orchestral concerts, given alternatively by the B.B.C. Orchestra and the L.P.O., were conducted by Sir Adrian Boult on April 8 and May 20 (with Cyril Smith as soloist on the former occasion) and Dr. Reginald Jacques on April 29. Sir Adrian also conducted the B.B.C. orchestra at the Albert Hall on June 27 when Casals was the soloist. Colin Horsley, Cyril Smith and Irene Kohler were the soloists at the Cambridge Theatre Sunday Concerts on April 28, May 6 and July 15 respectively. On May 2 Dr. Malcolm Sargent conducted the L.P.O. at the Albert Hall in a concert in aid of the Battersea Children's Home.

During the fifty-first season of Promenade Concerts, programmes have included John Ireland's *Forgotten Rite*, *London Overture*, *Piano Concerto*, *These Things Shall Be*, and *Epic March*, also Vaughan Williams's *Serenade to Music*, *Five Tudor Portraits*, *Symphony No. 5 in D*, *Thanksgiving for Victory* and the film music: *The Story of a Flemish Farm*, *Moeran's Violin Concerto*, *Constant Lambert's Rio Grand*, *Patrick Hadley's Travellers*, *Moule Evan's September Dusk*, *Dunhill's May-time Overture*, part of *Holst's Planets*, and *Britten's Les Illuminations* and *Interludes* from *Peter Grimes* were among the other modern works performed. The concerts have been conducted by Basil Cameron, Constant Lambert and Sir Adrian Boult, and soloists have included Cyril Smith, Frank Merrick, Thalben-Ball, Louis Kentner, Albert Sammons, Joan and Valerie Trimble, Angus Morrison, Margaret McArthur, Léon Goossens, Kendall Taylor, Eileen Croxford, Colin Horsley and Phyllis Sellick.

## THE ROYAL COLLEGIAN ABROAD

### THE PROVINCES

**BIRMINGHAM.** The City Orchestra is carrying on its regular concerts under its conductor George Weldon. Richard Austin has been a guest conductor and Gordon Bryan soloist at the same concert; Bliss's piano concerto was played on April 8.

The Midland Musical Society's programmes have included Michael Tippett's piano sonata, and the Midland Music Club heard his second quartet on February 21, with a recital by Peter Pears and Benjamin Britten, which included the Michael Angelo Sonnets, on April 11. Evelyn Rothwell played Gordon Jacob's oboe Concerto when the Hallé Orchestra visited Birmingham in May.

**BOURNEMOUTH.** Helen Just and Ruth Gipps have been soloists with the Bournemouth Municipal Orchestra.

**CHELMSFORD.** Leslie Woodgate, conducted the Choral Society in the Cathedral on June 23, when they gave a performance of "The Redeemer" by Martin Shaw. Soloists included Veronica Mansfield and Victor Harding.

**CREDITON.** A Concert Society was started in 1943 and among Collegians who have performed are Irene Kohler, Audrey Piggott, Pauline Juler, Eric Gritton, Kendall Taylor, John Francis and Anthony Hopkins.

**HORSHAM.** The Horsham Music Circle has had visits from the following Collegians during its third year of concert giving: Beatrice Harrison, Margaret Harrison, Winifred Roberts, Anita Mansell, Joan Gray, Margaret Harmsworth, Pat Lovell, Denis Holloway and Grace Humphery.

**HUDDERSFIELD.** The Huddersfield Choral Society performed Arthur Bliss's "Morning Heroes" on March 24 and Evelyn Rothwell played Jacob's oboe concerto with the Hallé on April 4.

**LEICESTER.** Leslie Woodgate conducted the Philharmonic Society on April 15 in a programme which included Stanford's "Songs of the Fleet" and his own "Song of Joys," with Margaret MacArthur as soloist in the latter work.



**LIVERPOOL.** Dr. Sargent addressed the inaugural meeting of the Philharmonic Club in April and other speakers for the season are Sir Adrian Boult, Dr. Jacques and Michael Tippett. Eric Harrison and Veronica Mansfield have given lunch hour recitals.

**MALVERN.** Arnold Foster conducted a Choral and Orchestral concert at York Hall, Malvern Girls' College, on June 23, in aid of the Henry Wood National Memorial Fund. The programme included Britten's "Hymn to St. Cecilia" and "St. Paul's Suite," Holst. Mary Lake and John Francis were among the soloists.

**NEWBURY.** Parry's "St. Cecilia Ode" and Stanford's "Phaëdra" were given by the Choral Society at their spring concert of British music.

**OXFORD.** On March 8 Léon Goossens played Vaughan Williams's oboe concerto for the Orchestral Society. On June 21 the Eglesfield Musical Society (conductor Fergus O'Connor) performed Bach's B minor Mass in the Hall of The Queen's College. William Parsons sang the bass solos, Harry Stubbs played the continuo and the Chamber Orchestra, including many Collegians, was led by Ruth Pearl.

**PETERSFIELD.** Beatrice Chambers, organ, and Joseph Saxley, harpsichord, played in a concert of old music at the church of St. Laurence on July 29.

**READING.** The Reading Symphony Orchestra gave its sixth concert in March, with Kendall Taylor as soloist. The University, having given a comprehensive Carol Concert on December 11, gave the "St. Matthew Passion" on February 10, and followed this with a concert, on May 12, by the University Orchestral Society, under Dr. Thornton Lofthouse. The programme included Beethoven's Prometheus overture, the Elgar Violin Concerto (with Albert Sammons as soloist) and the Brahms Symphony in D major.

**WINCHESTER.** The twenty-fourth annual Festival was held during May. Dr. Harold Rhodes conducted the children's choirs and Victor Harding sang. The programme of the Finale, held in the Cathedral, included Holst's "Te Deum" and Vaughan Williams's "Benedicite."

**WINDSOR.** On May 16 the Windsor and Eton Choral Society gave Bach's Mass in B minor, under Dr. Harris, in the School Hall at Eton. Dr. Ley presided at the organ.

**YORK.** The New Earswick Choral Society, conductor Iris Lemare, gave an interesting programme on May 24, among the items being Three Motets by Parry and Folk Song Arrangements by Vaughan Williams and Sydney Northcote.

#### PUBLIC SCHOOLS MUSIC

**BLUNDELL'S SCHOOL** (Mr. J. W. E. Hall). There have been recitals by Léon Goossens, John Francis and Millicent Silver, and two Music Club concerts by the boys.

**CLIFTON COLLEGE** (Dr. D. G. A. Fox). A concert performance of Humperdinck's "Hansel and Gretel" in which singers from R.C.M. took part, and Léon Goossens gave an oboe recital.

**ETON COLLEGE** (Dr. Henry Ley). Singing and instrumental competitions were judged by Dr. W. H. Harris and Ivor James. Reginald Jacques conducted a concert by the L.S.O., at which Dr. Henry Ley played the Organ Concerto No. 13 by Handel. The School concert included part-songs by Stanford, Parry and Grace Rowe.

**LEIGHTON PARK** (Mr. A. E. F. Dickinson). An orchestral concert was given on May 26, the programme including works by Elgar, Sibelius, Delibes, Borodin and Vaughan Williams (the "Wasps" Overture), ending up with the Leonora No. 3—a truly Catholic programme. Speech Day Concert, on June 29, included the Jupiter Symphony.



REPTON SCHOOL (Mr. Mervyn Williams). A piano recital by Colin Horsley.

TONBRIDGE SCHOOL (Dr. A. W. Burney). Concerts by the School and Mozart's "Requiem" by the Choral Society. Dr. Henry Ley judged the music competition.

WELLINGTON COLLEGE (Mr. Maurice Allen). Cyril Smith and Phyllis Sellick gave a two-piano recital, and John Snowden shared a recital with a singer.

WESTMINSTER (Mr. Arnold Foster). The School returns to Dean's Yard in September. Since 1943 concerts have been given regularly in Worcester by the School Choral and Orchestral Societies, combined with singers and players from Worcester district, under their conductor Arnold Foster. The programmes have been varied and interesting and have included many unusual works. R.C.M. has been represented by the following: "Hymn to St. Cecilia," Britten; "The Canterbury Pilgrims," Dyson; "The Hundredth Psalm" and "Benedicite," Vaughan Williams. Pianoforte Concerto on Country Dance Tunes by Arnold Foster and carol arrangements by Foster and Holst.

### MISCELLANEOUS

Neville Marriner gave a recital at Lincoln Cathedral on May 21, with Dr. Gordon Slater.

Donald Cox has been elected President of the Cambridge University Musical Club for 1945-46. He was conductor of the C.U.M.C. May Week concert on June 2, and Colin Smith also took part in this programme.

Mona Benson sang in Mozart's "Requiem" at the concert of the Reid Orchestra and combined Reid and Edinburgh University Musical Society Choirs. She also sang for the Bach Society in March and at the Nelson Hall Chamber Concerts in February.

Margaret Bissett sang the contralto solos in "Messiah" for the Kingsdown Choral Society at Kingston on March 30. She gave a recital for the Worthing Music Club on April 14 with Eileen Croxford and Geoffrey Tankard, and for the Eastbourne Music Club with Sybil Eaton on May 30. During June she made a tour of village concerts in Hants and Dorset with Sybil Eaton and Eric Gritton.

Veronica Mansfield gave concerts at Doncaster and Tenterden with John Francis and Millicent Silver during May, and also sang at Southampton University College on May 22. She gave a recital at Lincoln with Dr. Gordon Slater.

Graham Carritt gave an introduction and commentary to a recital of contemporary Soviet songs by Arsène Kirilloff at the Wigmore Hall on May 9. He also gave a lecture-recital on 20th Century Czech and Swedish music to the Putney Music Circle on May 27. On June 8 he gave a lecture-recital at Prior's Field, Godalming, on "The Romantic Idea in Music," with the assistance of Rose Morse as singer.

### MARRIAGES

HUNT—WITTY. On September 9, 1944, Frank Hunt to Theresa Witty.

PEARCE—ABBEY. June 21, at College Street Baptist Church, Christopher Charles, second son of the late Mr. and Mrs. C. J. Pearce, of Kingsley Road, to Margaret Doreen, only daughter of Mr. and the late Mrs. Henry J. Abbey, of 37, Bostock Avenue, Northampton.

WHITE—COOPER. — White to D. V. Cooper.



## OBITUARY

**BOWDEN-SMITH.** On June 7, 1945, of diphtheria, Winifred Mary, of 27a, Bramham Gardens, S.W.5, aged 64, youngest daughter of the late Admiral Sir Nathaniel Bowden-Smith, K.C.B., and Lady Bowden-Smith. Funeral private. Memorial service at St. Jude's Church, Courtfield Gardens, on Wednesday, June 13, at noon. No flowers.

**CLAPPERTON, WALTER.** In October, 1944, in Canada. Hon. A.R.C.M.

**DEANE, Mrs. W.** On March 26, 1945, in Durban, Natal, S. Africa. Norfolk Scholar (Grace Batchelder).

## LIST OF NEW PUPILS ADMITTED TO COLLEGE

Argyle, Hilary M.	Lea-Wilson, Lesley B.
Arnold, Sheila C.	Lethbridge, William U.
Arthur, Edna M. A.	Lewis, Joyce
Barker, Janet E.	Low, Dorothy A.
Bashforth, Mrs. Marguerite L. H.	Marshall, Nellie
Beamish, Sylvia K.	Miller, Rose
Beckett, John S.	Milner, Anthony F. D.
Bennett, Barbara W.	Newland, Bernard K.
Bewick, Jose L.	Parker, Jean T.
Boniface, Margaret	Parkhouse, David H.
Brittan, Kenneth T.	Pfaendler, Rosemary J.
Browne, Jacqueline	Pitt, Winifred M. V.
Burnell, Diana S.	Poole, Eileen J.
Cade, Helene J. A.	Raven, Eileen
Chadwick, Pamela J. C.	Reynolds, Jennifer M.
Churcher, Rosemary A.	Richardson, Cyril D.
Clarke, Alan E. I.	Robinson, Phyllis M.
Clarke, Lionel R.	Russell, Sylvia I.
Cohen, John M.	Salmon, Una W.
Cokkinis, Daphne M.	Schnadhorst, Elizabeth A.
Cook, Audrey Y. A.	Sexton, William
Cooper, Pamela M.	Sharman, Muriel I.
Curtis, Jean M.	Shillitoe, Valerie A.
Denman, Carol A. R.	Stanbridge, Roland T.
Doidge, Sidney I.	Stephenson, June A.
Emmott, Geoffrey	Stewart, Elizabeth J. H.
Farmer, Catherine	Strong, Ada L.
Flude, Gloria M.	Taylor, Brian W. H.
George, Gwyneth	Teitelbaum, Sylvia
Grimsey, Lenore M.	Thistlethwaite, Margaret H. R.
Hamer, Daphne J.	Thompson, Jennifer M.
Hatten, Veronica	Todd, Muriel
Hawkins, Dorothy M.	Togo, Peter D.
Hichens, Stella	Treneman, Norma J.
Hoare-Jones, Jacqueline	Whittle, Winifred S.
Holliday, Dorothy	Wilkinson, Philip G.
Holt, Barbara	Williams, Doris
Horsfall, Jean M.	Williams, Muriel G.
Hunting, Anne B.	Wilson, Barbara June
Isaac, Olive J.	Wilson, Robert W. R.
Jacobs, Elsie A.	Wood, Betty K.
Johnson, Margaret M.	



## COLLEGE CONCERTS

## WEDNESDAY, MAY 2nd (Chamber)

Quartet in F major, Op. 18, No. 1 (*Beethoven*)—Marjorie Croxford, Peggy Croxford, Rosemary Croxford, Eileen Croxford, A.R.C.M. (Exhibitioner). Sonata for Cello and Piano (*Rachmaninoff*)—Eileen Croxford, A.R.C.M. (Exhibitioner). Denis Holloway (Exhibitioner). Trio for Clarinet, Cello and Piano in A minor, Op. 114 (*Brahms*)—Olive Wright, A.R.C.M. (L.C.C. Scholar), Anna Shuttleworth (Scholar), Thea King, A.R.C.M. (Scholar).

## MONDAY, MAY 14 (Recital)

Sonata No. 1 in A minor, Op. 105 (*Schumann*), Sonata, Op. 11, No. 1 (*Hindemith*), Sonata No. 17 in A major, K.526 (*Mozart*)—Neville Marriner (Scholar), Catherine Shanks, A.R.C.M. (Caird Scholar).

## WEDNESDAY, MAY 16 (Chamber)

Piano Sonata No. 2 in G major (in one movement) (*Bax*)—John Davis Moores (Scholar). Cello Sonata (in one movement) (*Debussy*)—Sasha Robbins, A.R.C.M. (Blumenthal Scholar), Patricia Sutton-Mattocks, A.R.C.M. (Leverhulme Scholar). Joleurs de Flûte (*Roussel*)—Patrick Souper, Edward Downes (Scholar). Serenade for Violin, Viola and Cello, Op. 10 (*Dohnányi*)—Haig Kouyoumdjian (Scholar), Mary Goodman, A.R.C.M. (Scholar), Sasha Robbins, A.R.C.M. (Blumenthal Scholar).

## WEDNESDAY, MAY 23rd (Chamber)

Organ Sonata No. 5 in F sharp minor (*Rheinberger*)—Donald Purnell (Scholar). Recitative and Aria: *Piangero mia sorte ria* (Giulio Cesare) (*Handel*)—Eric Shilling (Scholar). Accompanist: Henry Vincent. Sonata for Violin and Piano in G major, Op. 30, No. 3 (*Beethoven*)—Cynthia Freeman (Scholar), Joyce Honner, A.R.C.M. (L.C.C. Scholar). Songs: (a) Silver (*Armstrong Gibbs*), (b) King David (*Herbert Howells*) (c) The buckle (*Arthur Bliss*)—Barbara Roach. Accompanist: Patricia Andrew. Rhapsodie for the Harp (*Marcel Grandjany*)—Rosemary St. John, A.R.C.M. (Scholar). Suite No. 2 for Cello and Piano (*Gaix d'Hervelois*) (arr. *Feuillard*)—Anna Shuttleworth (Scholar), Doreen Long (L.C.C. Scholar).

## WEDNESDAY, MAY 30th (Chamber)

Sonata for Violin and Piano in E minor (*Bach*)—Mary Susan Priestley (Hon. Scholar), Anne Alderson, A.R.C.M. (Associated Board Scholar). Piano Sonata in F sharp minor, Op. 11 (*Schumann*)—Joyce Honner, A.R.C.M. (L.C.C. Scholar). Piano Trio in D major, Op. 70, No. 1 (*Beethoven*)—Betty Richardson, A.R.C.M. (Exhibitioner), Sasha Robbins, A.R.C.M. (Blumenthal Scholar), Catherine Shanks, A.R.C.M. (Caird Scholar). Piano Solos: (a) Amberley Wild Brooks, (b) Rhapsody (*Ireland*)—Joyce Honner, A.R.C.M. (L.C.C. Scholar). Solos for Cello and Piano: (a) Prayer (from "Jewish Life") (*Block*), (b) Intermezzo (from Concerto in D minor) (*Lalo*)—Mary Mitchison (Scholar). Accompanist: Faith Rebbeck.

## THURSDAY, MAY 31st (The First Orchestra)

Incidental Music to "A Midsummer Night's Dream": (a) Overture, (b) Scherzo, (c) Nocturne (*Mendelssohn*). Concerto No. 1 for Piano and Orchestra in D minor (*Brahms*)—Hilary Reeve, A.R.C.M. (Norfolk Scholar). Aria: Walther's Preislied (*Die Meistersinger*) (*Wagner*)—Thorsteinn Hannesson (British Council Scholar). Overture: Der Freischütz (*Weber*). Conductor: Richard Austin.

## TUESDAY, JUNE 5th (The Second Orchestra)

Concerto for Piano and Orchestra in A minor (*Schumann*)—Betty Southwood, A.R.C.M. (Middlesex Scholar). Symphony No. 7 in A major (*Beethoven*). Conductor: George Stratton.

## WEDNESDAY, JUNE 6th (Chamber)

Organ Solo: Toccata in F major (*Bach*)—John Busbridge, A.R.C.M. (Scholar). Sonata in F minor for Viola and Piano, Op. 120, No. 1 (*Brahms*)—Blanche Mundlak, A.R.C.M. (L.C.C. Scholar), Hester Preedy. Fantasy-Sonata for Clarinet and Piano (in one movement) (*Ireland*)—Bryan Naylor, A.R.C.M. (Scholar), Thea King, A.R.C.M. (Scholar). Three Vocal Duets: (a) Shepherd, shepherd, leave decoying (*Purcell*), (b) The graceful swaying wattle (*F. Bridge*), (c) Five eyes (*A. Gibbs*)—Eve Warren (Leverhulme Scholar), Marjorie Halliday. Accompanist: Margaret Montgomery. Suite in G minor for Cello and Piano (*Loeillet*)—Martin Lovett (Leverhulme Scholar), Henry Vincent (L.C.C. Scholar). Piano Solos: (a) La Puerta del Vino, (b) Ondine, (c) Les tierces alternées (Preludes, Book II) (*Debussy*)—Betty Williams, A.R.C.M. (Scholar).

## WEDNESDAY, JUNE 13th (Chamber)

Sonata No. 1 for Flute and Piano (*Bach*)—William Kahle, Sylvia Malet, A.R.C.M. (Pringle Scholar). Piano Solo: Variations on an original theme, Op. 21, No. 1 (*Brahms*)—Margret Eiriksdóttir, A.R.C.M. Quintet for Voice and Strings (*Arthur Oldham*) (Blumenthal Scholar)—Beryl Craven, Vivien Hind (Scholar), Alan Loveday (Scholar), Cynthia Freeman (Scholar), Amaryllis Fleming (Hon. Associated Board Scholar). Fantasy Sonata for Piano (in one movement) (*Madeleine Dring*) (L.C.C. Scholar)—Madeleine Dring, A.R.C.M. Violin Solos: (a) Sarabande (*Joseph Sulzer*), (b) Rondo in G major (*Mozart-Kreisler*), (c) La fille aux cheveux de lin (*Debussy-Hartman*), (d) Hungarian Dance in D minor (*Brahms-Joachim*)—Betty Richardson, A.R.C.M. (Exhibitioner). Accompanist: Patricia Andrew.

## WEDNESDAY, JUNE 20th (Chamber)

String Quartet in G major, Op. 54, No. 1 (*Haydn*)—Vivien Hind (Scholar), Sheila Osmond (Scholar), Mary Goodman, A.R.C.M. (Scholar), Anna Shuttleworth (Scholar). Joleurs de



Flûte (*Roussel*)—Ronald Gillham, A.R.C.M. (Scholar), Margaret Gray (Scholar). Soprano Aria with Oboe obbligato: Sighing, weeping, trouble, want (*Bach*)—Ruth Mary Allsebrook, A.R.C.M., Marian Attwood (Scholar). Accompanist: Patricia Walker. String Quartet in E flat major, Op. 127 (*Beethoven*)—Vivien Hind (Scholar), Sheila Osmond (Scholar), Mary Goodman, A.R.C.M. (Scholar), Anna Shuttleworth (Scholar).

#### WEDNESDAY, JUNE 27th (Chamber)

Sonata for Violin and Piano in G major, Op. 30, No. 3 (*Beethoven*)—Donald Purnell (Scholar), Doreen Long (Scholar). Recitative and Aria: Love sounds the alarm (Acis and Galatea) (*Handel*)—Ernest Bailey. Accompanist: Joan Lane. Piano Solos: (a) Les fées sont d'exquises danseuses, (b) General Lavine—eccentric, (c) L'isle joyeuse (*Debussy*)—Carol Mary Spero. Two Arias: (a) L'amor, sarò costante (Il Re Pastore), (b) Alleluja (Exsultate, jubilate) (*Mozart*)—Josephine Waterhouse (Exhibitioner). Accompanist: Anne Alderson.

#### WEDNESDAY, JULY 4th (Chamber)

Quartet for Piano and Strings in C minor, Op. 15 (*Fauré*)—Deirdre Fenton, A.R.C.M., Vivien Hind (Scholar), Cynthia Freeman (Scholar), Amaryllis Fleming (Hon. Associated Board Scholar). Four Spanish Songs (*Federico Longas*)—Barbara Hayes, Accompanist: Henry Vincent. Piano Solo: Islamey (*Balakireff*)—Hilary Reeve, A.R.C.M. (Norfolk Scholar). Introduction and Allegro for Harp, String Quartet, Flute and Clarinet (*Ravel*)—Rosemary St. John, A.R.C.M. (Scholar), Sheila Vine (L.C.C. Scholar), Leslie Baker-Falkner, Desmond Heath (Scholar), Joan Dickson, A.R.C.M., Ronald Gillham, A.R.C.M. (Scholar), Thea King, A.R.C.M. (Scholar).

#### TUESDAY, JULY 17th (The Second Orchestra)

Introduction and Allegro Apassionato for Piano and Orchestra (*Schumann*)—Betty Williams, A.R.C.M. (Scholar). Concerto for Oboe and Strings (*Cimarosa*) (arr. Benjamin)—Marian Attwood (Scholar). Suite, Jeux d'Enfants (*Bizet*). Conductor: Richard Austin.

## OPERA REPERTORY

An Opera Repertory performance (with First Orchestra) was given in the Parry Theatre on Thursday, June 21. Conductors: Hermann Grunbaum, Hon. R.C.M., and Michael Mudie. Producer: Sumner Austin.

1. "MERRY WIVES OF WINDSOR": Overture and Act I, Scene 1 (*Nicolai*)  
Mrs. Ford, Margaret Wortley; Mrs. Page, Monica Sinclair.

2. "THE MAGIC FLUTE": Two scenes from Act II (*Mozart*)  
(a) *Pamina*, Betty Goodall; *Genii*, Eileen McLoughlin, Shirley Brooks, Monica Sinclair.  
(b) *Papageno*, Ivor Evans; *Papagena*, Margaret Wortley; *Genii*, Eileen McLoughlin, Shirley Brooks, Monica Sinclair.

3. "THE PROPHET": Act II, Scene 1 (*Meyerbeer*)  
*Fides*, Monica Sinclair; *Her son* (known later as Jean de Leyden), Peter Baker (silent part).

4. "HANSEL AND GRETEL": Act II (*Humperdinck*)  
*Hansel*, Margaret Wortley; *Gretel*, Eileen McLoughlin; *Sandman*, Monica Sinclair.

## DRAMA

Two performances by the Dramatic Class and the First Orchestra were given in the Parry Theatre on Wednesday, July 11, and Thursday, July 12.

"A MIDSUMMER NIGHT'S DREAM"  
By Shakespeare.

With Mendelssohn's Incidental Music. Conductor: Michael Mudie. Producer: Doris Johnstone.

## A.R.C.M. EXAMINATION

JULY, 1945

The following are the names of the successful candidates:—

### SECTION I. PIANOFORTE (Solo Performing)—

Bell, Joyce L.	Jones, Joan Mary
Guidon, Mary Doreen	*Moore-Bridger, John Allen

### SECTION II. PIANOFORTE (Teaching)—

Hurn, Ruth	Lambert, Rosa
Knight, Brenda Mary	Lennard, Dorothy Evelyn



\*Moye, Edna Lois Kathleen  
 Newman, Angela Vita Hope  
 Nicholson, Vivien M. H.  
 Rendell, Ann  
 Robinson, Gwendoline Frances

\*Rogers, Jean Mary  
 Spencer, Mary Shirin  
 Waterhouse, Norah Josephine  
 Witty, Moira Doreen

SECTION III. PIANOFORTE (Accompaniment)—

Preedy, Rosemary Hester      Rebbeck, Ruth D.

SECTION V. STRINGED INSTRUMENTS (Solo Performing)—

*Violin—*

Arthur, Edna Margaret Aubrey

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

*Violin—*

Evans, Beti      Goliah, Georgina Margaret

SECTION VIII. WIND INSTRUMENTS (Solo Performing)—

*Oboe—*

Attwood, Marian      Boswell, Peter F.

*Clarinet—*

Curd, Colin David

SECTION IX. SINGING (Solo Performing)—

Emmerton, Margaret Hilda      \*Frost, John Harvey

\* Pass in Optional Harmony.

SEPTEMBER, 1945

SECTION II. PIANOFORTE (Teaching)—

Dicker, Susan Alice Hamilton      Leyshon-Hughes, Julie Cecile  
 Keogh, Mary Assumptia      Powell, Gweneth Margaret

SECTION V. STRINGED INSTRUMENTS (Solo Performing)—

*Violin—*

Kouyoumdjian, Haig      Marriner, Neville

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

*Violin—*

Black, John

SECTION VIII. WIND INSTRUMENTS (Solo Performing)—

*Oboe—*

Roberts, Susan Elizabeth

SECTION IX. SINGING (Solo Performing)—

Shilling, Eric Joseph

SECTION XII. COMPOSITION—

Gow, David Godfrey

LIST OF DATES, 1946

Easter term: January 7th to March 30th, 1946.

Late date for application: November 8th, 1945.

Entrance examination: about, December 3rd, 1945.

Summer term: April 29th to July 20th, 1946.

Last date for application: March 1st, 1946.

Entrance examination about March 25th, 1946.

Christmas term: September 16th to December 7th, 1946.

Late date for application: July 1st, 1946.

Entrance examination: about July 25th, 1946.



